

Using Film to Teach Languages

A teachers' toolkit for educators wanting to teach languages using film in the classroom, with a particular focus on Arabic, Mandarin, Italian and Urdu.

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Projector: Community Languages
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This document discusses the *Projector: Community Languages* project and is a toolkit aimed at teachers and educators wanting to:

- > Use film to teach languages
- > Understand the value of film education and the positive impact it has on learning languages, particularly community and lesser taught languages
- > Explore the languages and cultures of Arabic, Mandarin, Urdu and Italian
- > Acquire the necessary tools, resources and knowledge to interpret a film and how to link it to the National Curriculum
- > Learn new ideas on how to create practical language exercises, using feature films, documentaries and short films

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9. REFERENCES

1. Introduction

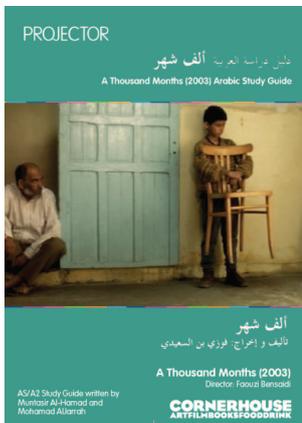


In February 2010, part of *Projector: Community Languages*, Cornerhouse and Routes Into Languages North West (COLT) organised an INSET (In-Service Education and Training) day called *Using Film To Teach Languages*, aimed specifically at teachers of community and lesser taught languages - Arabic, Mandarin, Urdu and Italian. Focusing on four very different and complex languages was very ambitious, but the event proved extremely successful in providing teachers with the basic foundations to explore and interpret film, finding ways to link it to the curriculum, as well as offering practical suggestions and ideas for developing language activities to be applied in the classroom. The event attracted language teachers and trainees from across the UK to whom we are very grateful for allowing us to share and present their ideas and findings as a way to inspire other teachers to use film to enhance language learning. Without the enthusiasm and involvement from all the teachers and the language facilitators (listed on page 33), this toolkit would not have been possible, so *thank you*.

Projector: Community Languages was a pilot project initiated by Cornerhouse and Routes Into Languages North West (COLT) during August 2009 - April 2010. The aim was to increase access to film education for young people (aged 14-19 years) and to explore the cultures and languages spoken within the diverse communities of the North West region, with a particular focus on community and lesser taught languages - Arabic, Mandarin, Urdu and Italian. With support from Film: 21st Century Literacy and the UK Film Council, this was the first time we had formally introduced these four languages into Cornerhouse's education programme, where cinema-based study sessions and creative workshops were offered to students, as well as providing continuing professional development opportunities for teachers and other professionals wanting to deliver film-related, language learning sessions.



The Cinema-Based Study Sessions involved a subtitled film screening in the target language, aimed at GCSE and AS/A2 level learners. With the support of a bespoke study guide, the sessions were led by film and language specialists who delivered pre, during and post-screening exercises relating to the film and linked to the National Curriculum. Young people had the opportunity to develop a better understanding of other people's cultures, way of life and history, by watching films they would not normally have access to. Learners were encouraged to think critically and look beyond the surface of the screen to consider the films' intentions, techniques and qualities; and in the target language young people were encouraged to discuss issues and themes explored in the film to enhance their language skills and widen their vocabulary.

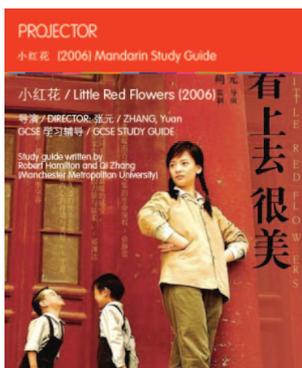


A Thousand Months (2003)
GCSE Arabic Study Guide
AS/A2 Arabic Study Guide



Jodhaa Akbar (2008)
AS/A2 Urdu Study Guide

Each of the Study Guides contained background information about the film and director, ideas for linguistic, visual and cultural exercises and other resources relating to film and language. The guides produced for Projector: Community Languages are available for teachers and students to download from our website: <http://www.cornerhouse.org/resources>



Little Red Flowers (2006)
GCSE Mandarin Study Guide



The Road Home (2000)
GCSE Mandarin Study Guide



Mid-August Lunch (2008)
GCSE Italian Study Guide



Creative Workshops involved the integration of Information and Communication Technology (ICT) and filmmaking techniques with language learning. This was an excellent opportunity for young people to work alongside an artist and filmmaker to develop creative responses to the films and to apply their language skills in unique and interesting ways. A language specialist would ensure the workshops were relevant to the National Curriculum and linked to the topic areas outlined in the language specifications (e.g. customs, everyday life and traditions), as well as expanding vocabulary and ensuring students communicated accurately and at a high standard. Using film as a vehicle for creativity, young people had access to state of the art equipment and professional staff, where learning took place in an informal and open environment.



As a result of our creative workshops, a variety of animated films were produced, of which one film was screened as part of the Liverpool Arabic Arts Festival (Jul 2010) and two films were entered into LAFTAs - Languages and Film Talent Awards under the new 'A World of Languages' category. To view the animated films, produced by hardworking students learning Arabic, Mandarin, Urdu and Italian, visit our website: <http://www.cornerhouse.org/CLanimation>



If you are a teacher interested in our Creative Workshops and would like a customised session to take place in your school, centre or college, please email engagement@cornerhouse.org for a quote and further details.



2. Languages and Film in the School Curriculum

Languages are part of the cultural richness of our society and the world in which we live and work. The importance of learning languages has become more significant over the last decade. Not only does it contribute towards the development of individual intelligence, but learning a new language gives us access to another culture and prepares us with the essential skills to succeed and adapt in a rapidly changing, globalised world. With growing economies, like China, learning **Mandarin** has become increasingly popular in schools - with one in seven now teaching the subject (2010).

From 2011, languages will become a compulsory subject in the **new primary curriculum**, with the aim to inspire an interest in languages from an early age. There is emphasis on developing young people's intercultural understanding by looking at the different languages spoken in different parts of the UK and the world, and how different cultures are represented in the media and popular cultural forms, including film.

[<http://curriculum.qcda.gov.uk/new-primary-curriculum/index.aspx>]

The **secondary curriculum**, Key Stages 3 and 4, focuses on four key concepts that underpin the study of languages: linguistic competence, knowledge about language, creativity and intercultural understanding. One of the speaking achievements (Level 8) invites pupils to speak about the plot of a film and to give their opinions. In both stages, the use of films in the language classroom can encourage a creative approach that can have applications across the curriculum.

[<http://curriculum.qcda.gov.uk/key-stages-3-and-4/subjects/key-stage-3/modern-foreign-languages/index.aspx>].

The use of film is a key component found in the new GCSE Modern Foreign Languages syllabus specification, and Cinema is one of the sub-topics included under the area of Popular Culture for the new AQA examination for AS Modern Foreign Languages. Therefore, students should be able to communicate confidently about:

- different film types
- changing trends
- cinema within popular culture
- a good film they have seen
- their personal preferences between cinema and alternative ways of viewing films.

[<http://store.aqa.org.uk/qual/gce/pdf/AQA-2650-2660-2695-W-SP-10.PDF>]

[Similar models can be found in EDEXCEL: <http://www.edexcel.com/subjects/languages/Pages/Qualifications.aspx>

and WEJC: <http://www.wjec.co.uk/uploads/publications/6951.pdf>]

For the A2 language specifications, as part of the Cultural Topics, learners have the opportunity to study a film director from a target language-speaking country or community. The sub-topics invite students to think about the filmmaker's influences, discuss the ideas, themes, techniques and the style of their films and to make a personal evaluation of his/her work.

For **Arabic**, the GCSE topic areas include Cinema under the section media, entertainment and youth culture; and the AS/A2 topics included under Culture (art, architecture, music and entertainment) or Socio-cultural aspects of study (customs and traditions, the role of women, religion and social issues) can be studied through film. Two of the novels incorporated for study: Naguib Mahfouz's *al-Liss wa al-Kilab (The Thief and the Dogs, 1961)* and Yahya Haqqi *Qindil Umm Hashim (The Saint's Lamp, 1944)* were adapted for the screen and available as films.

[http://www.edexcel.com/migrationdocuments/Current%20GCSE/261927_Arabic_AB_1606_7_.pdf]

[<http://developments.edexcel.org.uk/VirtualContent/103876/Arabic1.pdf>]

The GCE **Chinese** specification indicates that students should write an essay in Chinese (500—1000 characters) that relates to individual research undertaken and links to Chinese culture and/or society. Two films are specified (Unit 3): *Nan Hai 13 (Mad Phoenix, 1997)* by Clifton Ko Chi-Sum and *Han Yan Cui (Mist Over Dream Lake, 1968)* by Yen Chun. Nevertheless, films could be included for the study of other topics: China's traditions, festivals and customs; Confucianism or Taoism (Daoism) (discussion of the basic principles of either philosophical tradition in Chinese society); women's issues or generation gap issues in China (1911 to the present).

[http://developments.edexcel.org.uk/VirtualContent/103294/Summary_spec_chinese.pdf]

Students must contribute to a discussion about a simple subject and are asked to give a short talk about a straightforward subject using an image for the Edexcel GCSE **Chinese** specification. This is an excellent opportunity to choose a film or different types of film as the topic for discussion and to focus on a film or an issue explored in a film, using an image (e.g. film still or film poster) as part of the short talk.

[http://www.edexcel.com/migrationdocuments/Current%20GCSE/262345_Chinese_A_B_1666_7_v2.pdf]

For **Urdu**, the GCSE AQA specification includes Cinema as part of the Leisure topic, where learners are asked to talk about the films they like and who their favourite actors/actresses are and why. For AS/A2, students are required to write a research-based essay in Urdu based on an area of interest, that could include film, where they need to demonstrate an understanding of different characters, key issues, social and cultural settings and the styles/ techniques employed in the film. This also applies to AS/A2 **Italian**, where students have to write a research-based essay in Italian also linked to an area of interest and one of those possible areas is film.

[<http://store.aqa.org.uk/qual/newgcse/pdf/AQA-4645-W-SP-11.PDF>]

[<http://www.edexcel.com/migrationdocuments/GCE%20New%20GCE/spec-gce-urdu.pdf>]

[<http://www.edexcel.com/migrationdocuments/GCE%20New%20GCE/spec-gce-italian.pdf>]

3. Theoretical and critical approaches to understanding film as a resource for teaching languages

The teachers' INSET *Using Film To Teach Languages* was facilitated by Dr. Carmen Herrero, Principal Lecturer in Spanish Studies, based at Manchester Metropolitan University. She has worked for Cornerhouse as programme advisor for their ¡Viva! Spanish and Latin American Film Festival [<http://www.vivafilmfestival.com>] and teacher training advisor for *Projector: Community Languages*. For the last ten years, she has contributed to Cornerhouse's formal education programme by producing extensive study guides for teachers and students of Spanish wanting a more flexible and imaginative approach to teaching and learning languages through film. She is also co-founder of FILTA (Film in Language Teaching Association) [www.filta.org.uk].

Herrero's research focuses on multimodal literacy and New Literacies applied to learning and teaching languages. Her recent articles deal with multimodal literacy and Spanish language teaching, intercultural communication and language through film, genre (particularly thriller) and representations of motherhood and nostalgia in contemporary Spanish cinema. She has written over thirty study guides using film for teaching Spanish, some of them co-written with Ana Valbuena, tutor at the Instituto Cervantes in Manchester.

3.1 Multimodal Pedagogies: Learning and Teaching Languages through Film

In the 'new media age' (Kress, 2003), characterised by rapidly changing forms of multimodal communication in the mass media, multimedia and internet, the importance of multiliteracies has been highlighted by pedagogical researchers and educational bodies. The term 'multiliteracies' was coined by the New London Group (NLG), a group of academics who were concerned by how literacy pedagogy might address the rapid change in literacy due to globalization, technology and increasing cultural and social diversity. To be multiliterate is the ability to read textual messages, as well as being able to interpret symbols and images. A jointly authored paper, 'Pedagogy of Multiliteracies' (The New London Group, 1996), was an outcome of their discussions that has generated new debates on development of the curriculum. In their paper, they argue that literacy pedagogy should be linked with the changing social environment calling 'for a much broader view of literacy than portrayed by traditional language-based approaches'. At the same time, they recognise the increasing cultural and linguistic diversity, proposing through the use of multiliteracies a fairer social and cultural participation. Therefore, they emphasise the importance of looking for new approaches to pedagogy that will help students in understanding how to negotiate the multiple linguistic and cultural differences that exist in our world (The New London Group, 1996: 60). They proposed that education has to consider the multiple channels of communication and media, and 'must account for the burgeoning variety of text forms associated with information and multimedia technologies' (1996: 61). Their framework promotes an approach to teaching that situates practice on students' actual texts, practices, and skills; that explicitly links abilities that students possess inside and outside of school.

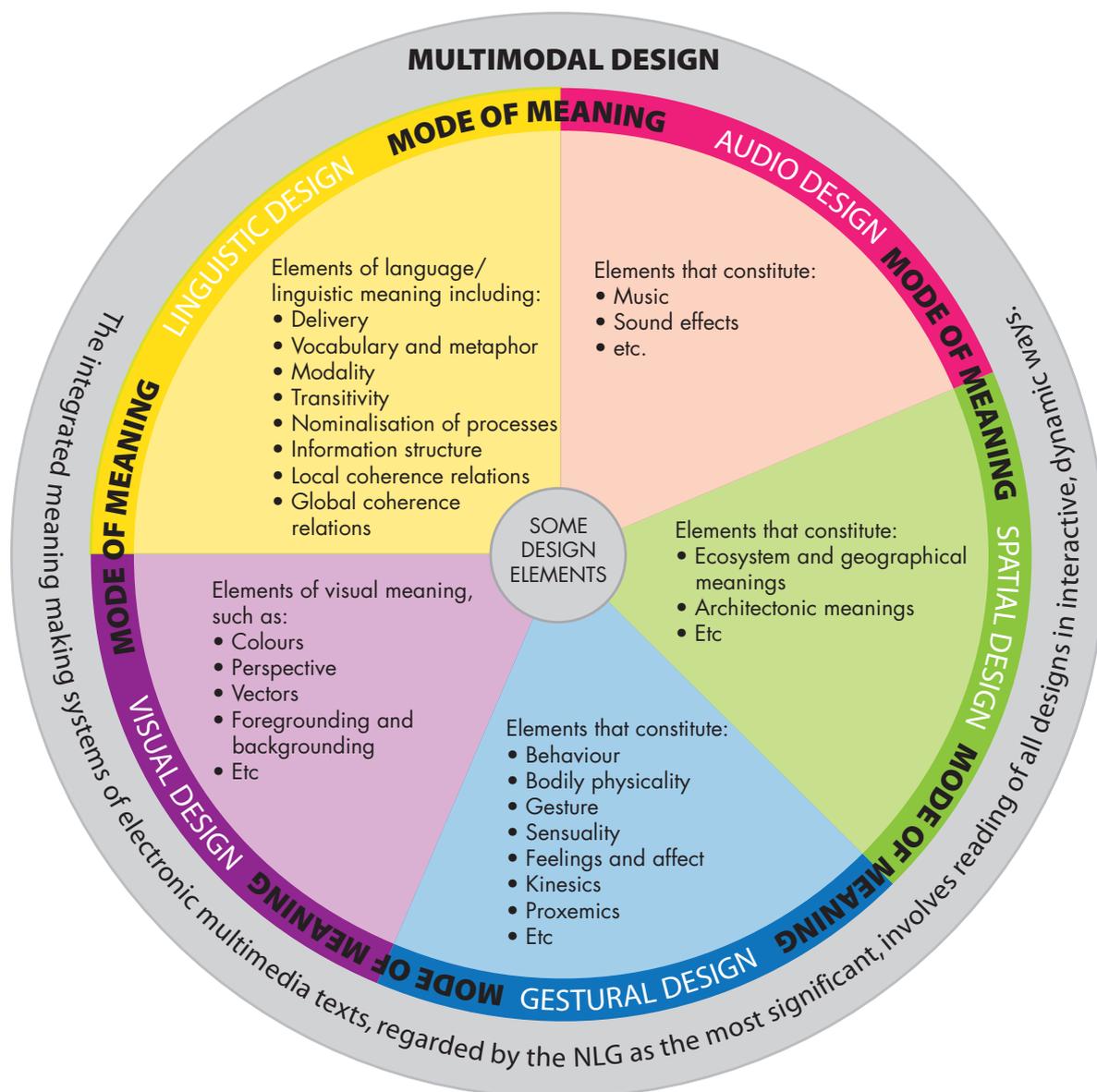
The New London Group was taking into account the increasing role of the visual by recognizing the multiple modes affiliated with multimedia technology in learners' meaning-making process. Gunther Kress

and Theo van Leeuwen (2001) challenged the traditional view on language's central or dominant role in teaching and learning. They argued that other modes of communication, such as image, gesture, music, spatial and bodily codes, could also contribute to the multimodal ways of meaning-making and knowledge construction. The New London Group identifies six design elements in the meaning-making process (see diagram *Multiliteracies Framework*):

- Linguistic Design
- Audio Design
- Spatial Design
- Visual Design
- Gestural Design
- Multimodal Design (a combination of the above semiotic codes)

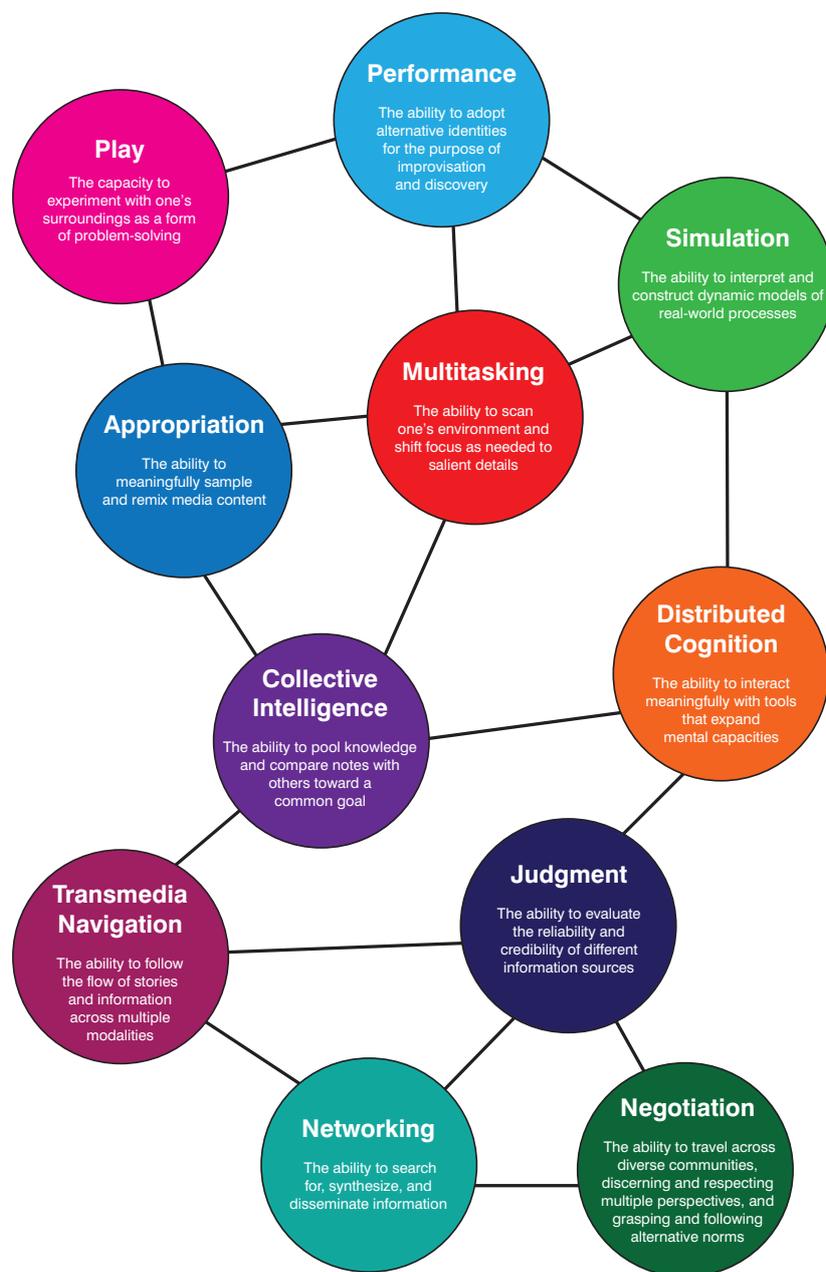
Texts may employ one or more semiotic (sign, symbol, code) systems. Therefore, multimodality is the combination of different kinds of modes—visual, written, oral, spatial etc—in a text's content and design, as the linguistics resources are only one of the modes involved in the making of the overall meaning-making process. Multimodality can be found in all kind of texts, including film, which is multimodal by nature. Nevertheless, multimodality, as Gunter Kress, points out, can tell us about 'what modes are used', but not about the difference in style and what the difference could mean. Kress proposed the *Social Semiotics*, a theory that complements multimodality as it 'deals with meaning in all its appearances, in all social occasions and in all cultural sites' (Kress, 2010: 1-2).

The New London Group multiliteracies framework (below), includes six modes (designs) of meaning-making:



The semiotics of multimodality (Jewitt & Kress, 2003; Kress, 2003; Kress, 2010; Kress & Van Leeuwen, 2001) is one of the dimensions of New Literacies Studies that focuses on how the Internet and other Information and Communication Technologies (ICTs) are redefining learning and literacy in the 21st century. The complex and rich media landscape of Web 2.0 is shaping literacy education. Young people seem to engage more and in greater numbers with technological popular media (e.g. video games, computer-based activities and computer programming), thus developing the skills and confidence in navigating digital spaces and new technological tools. As students are becoming avid media consumers and creators by using the Internet, Henry Jenkins has noted how participatory culture has shifted the focus of literacy from one of individual expression to community involvement. In the White Paper *Confronting the Challenges of Participatory Culture: Media Education for the 21st Century* (2006), Jenkins and his colleagues from Massachusetts Institute of Technology (MIT) have articulated a new skill set, which is contextualized within the digital media environment that involves social skills developed through collaboration and networking.

Building on the foundation of traditional literacy, research skills, technical skills and critical analysis skills taught in the classroom, here is a list of the new media literacy skills needed for students in the 21st century to fully engage in today's participatory culture:



[Source: <http://www.newmedialiteracies.org/files/working/NMLWhitePaper.pdf> & <http://newmedialiteracies.org/>]

To prepare students for the challenges presented by our globalised, networked, culturally diverse world, educators should put into practice strategies and activities that underpin the new media literacies involved in accessing, analyzing, interpreting, understanding and creating visual messages in a multimedia environment. Therefore these experiences with technology need to be recognised by language teachers as valuable and powerful learning tools that should be incorporated into school-based practices.

Due to the increasing importance of visual and media images, films have a great potential in the language classroom, as they bring 'together a large variety of modes' (Kress, 2010: 30). Films are rich multimodal texts containing linguistic meaning, but they also contain other modes that are sometimes more difficult to illustrate or provide in the standard language lesson, such as the gestural component. Films are perfect vehicles for introducing students to different types of popular culture and engaging them with critical questions about the relationship between information and power, through the critical analysis of socio-political issues and intercultural relationships.

The study guides (mentioned on page 4) designed specially for each film offer materials developed to encourage students to learn the target language by exploring the film and its context, as well as learning about the filmic codes and conventions. The resources and materials available from the Internet encourage students to engage with a variety of literacy practices. The new literacies that children and young learners engage with are multimodal, therefore our proposal for teaching languages through film is based on this multimodal model. Films can be the starting point for projects where the teaching and learning of languages are part of a broader strategy that encourages an interdisciplinary and cross-curricula focus, based on the development of the new literacy skills mentioned earlier.

3.2 Advantages of using film to teach languages

Visual literacy (the ability to interpret and create visual, digital, and audio media) is a fundamental form of literacy in the 21st Century. The use of film in the classroom or as an outside school activity can uphold the motivation of the learners, because of its playful component. Using films through specific task activities provides an ideal vehicle for active learning, as well as encouraging interaction and participation. The communicative potential of its use has been commended:

- it facilitates comprehension activities that are perceived as 'real';
- it creates a *curiosity gap* that facilitates the exchange of opinions and ideas about the film;
- it helps to explore non-verbal elements;
- it improves oral and aural skills (Altman, 1989);
- it provides meaningful contexts and vocabulary, exposing viewers to natural expressions and natural flow of speech.

There are many ways of using film in the classroom and it will depend on the film type:

- Fiction films tell a fictional story or narrative
- Documentary films are a visual expression attempting to 'document' reality
- Short films are generally longer than one minute and shorter than 15 minutes

The versatility of its use allows incorporating film in different types of learning sessions in the classroom (Sherman, 2003). For example:

- It is possible to screen complete films or short extracts of films (clips).
- Films can be used just for enjoyment, creating a positive atmosphere in the classroom, which can enhance motivation.
- Films can provide a stimulus for other activities, such as listening comprehension, debates on social issues, raising intercultural awareness, being used as a moving picture book or as a model of the spoken language.

3.4 How to select films and what to consider

When selecting films, teachers should take into consideration the interest and versatility of the film from a linguistic, cultural and thematic point of view. It is particularly important to evaluate the level of language used and how to overcome it when the level of difficulty is high; for example, examining factors such as the style or linguistic register, the dialect and the use of non-verbal language. Teachers need to consider whether the film is appropriate for the classroom or the specific language level by looking at the age rating (UK: Uc, U, PG, 12A, 12, 15, 18, R18)*. Furthermore, in language learning, the teacher should think about taboo languages or subject matters that are regarded as prohibited by specific cultures and therefore inappropriate for the classroom. For example, when Cornerhouse selected films for Arabic learning, the majority of Arabic films distributed in the UK focused on topics that were not desirable for young people – they were often conflict based, contained sexual content or heavily biased towards a religion. There was also a specific problem rooted in the linguistic elements, in that Arabic GCSE is taught using Modern Standard Arabic and most films (except documentaries) are made in Arabic dialects, such as Egyptian and Moroccan.

[*For certificate information and guidance visit: <http://www.bbfc.co.uk/>]

In general, teachers should try to avoid films that contain some of the following elements, as these make exploitation for language learning more difficult:

- High verbal density (lots of speech and very little action)
- Naturalism in the speech (e.g. everybody talking at the same time will make it difficult to understand the dialogue)
- Period language found in adaptations of period dramas and historical films, as it can create comprehension difficulties, because the words may be too formal (literary) or old-fashioned
- Use of technical language /argot (slang or jargon belonging to a particular group)
- Dialect and regional accents, as they are notorious for mispronunciations of sounds (this is particularly relevant for GCSE students and AS level).

Learning through film is one of the best ways to improve comprehension skills and teachers should try to select films that have:

- Unambiguous action and a close connection between speech and action
- Clear conventional story lines, with simple story plot lines
- Only one character speaking at a time
- Elements that slow the diction (e.g. dialogue with a child or a non-native speaker)

3.5 How to analyse a film

Media/Visual/Film literacy includes the ability to both read (comprehend) and write (create, design, produce) multiple media messages, and 'it moves from merely recognising and comprehending information to the critical thinking skills implicit in questioning, analysing and evaluating information' [http://www.21stcenturyschools.com/Media_Literacy.htm]*. During the teacher's INSET, a short introduction to film analysis was presented, which gave an overview to understanding the aesthetics of film production (how to 'read' and 'decode' a film), how to approach film as a visual medium and how to think critically about a medium that is thought of as popular entertainment. Refer to page 20 to see an example of how to analyse a film clip, which was produced by the Urdu teachers during the second breakout session. The visual analysis was based on macro-elements (genre, narrative, representation, ideologies, institution and production framework) and micro-elements (cinematography, sound, editing, mise-en-scène, special effects and performance). In fact, many young learners are already visually literate, and therefore their understanding of genre, narrative structure, use of music, etc can be used to develop oral skills and to critically analyse the relationship between images and ideology.

[<http://uwp.duke.edu/wstudio/documents/film.pdf>]

[* For further information on materials and programmes that promote critical thinking about media literacy visit: <http://www.medialit.org/>]

3.6 Conclusion

Drawing from multiliteracy and multimodality, as well as the New Literacies Studies, this chapter has described the unique qualities of film as a multimodal text. Films can enhance the language learning process by designing a series of activities that can develop linguistic, cultural and intercultural skills, as well as developing the practices of New Media Literacies that students need for the 21st century. Films are useful tools for developing multiliteracies and multimodal analysis in the language classroom, because to incorporate visual literacy in teaching is becoming more central:

'The visual, even in the context of writing and composition, appears (not for the first time in history) to have taken a central position within the multimodal landscape of communication. The theoretical and pedagogic focus on a broad communicational landscape can support teachers in engaging with the resources that students bring into the classroom. This includes understanding students as sign makers, the texts they make as designs of meaning, as well as the meaning-making processes that they are engaged in.'

A pluralised notion of literacy and teaching, which draws on a variety of forms of representation and communication, is needed in order to help students negotiate a broader range of text types and modes of persuasion (...). This makes it increasingly important for education to attend to the literacy practices of students and the diverse ways of making meaning, in particular the multilingual, visual and multimodal, and the digital.' (Jewitt, 2008: 56)

The use of film with the support of structured materials (like the study guides created for specific films) can help students develop all four communicative skills (speaking, reading, writing and listening). Audiovisual material enables them to develop a critical understanding, encouraging them to use language in a creative way. Learning languages through film can increase language learners' intercultural understanding, as well as helping them to become aware of the similarities and differences between cultures, such as everyday life, education, traditions, social customs, religious beliefs, and events of national importance.

4. Film for the classroom

This toolkit focuses on four films, which were used during the INSET breakout sessions:

A Thousand Months (2003) by director Faouzi Bensaidi

The Road Home (2000) by director Zhang Yimou

Jodhaa Akbar (2008) by director Ashutosh Gowarika

Il Minestrone (2004) by Francesco Falaschi

Set during Ramadan in 1981, ***A Thousand Months*** tells the story of Medhi, a seven-year-old boy (Fouad Labied) who lives in the Atlas Mountains. His job is to watch over the school teacher's chair – a privileged task and the chair itself is a precious currency for bartering. His mother Amina (Nezha Rahil) and grandfather make him believe that his father has gone to work in France, when in fact his father is in a local prison. This charming and beautifully shot film focuses on Medhi's relationship with the village, his friends and a world of stories that revolve about Medhi and the inanimate, but evocative and symbolic chair.

The Road Home is a lyrical love story set in rural China before the Cultural Revolution. A young city dweller returns to his home village for his father's funeral. As he and his elderly mother make the preparations, the story of his parents' courtship emerges: The shy young woman had fallen for the handsome young man who'd arrived as the new teacher, but their relationship was tested by both tradition and state repression. This film is a heartfelt reflection upon love, family, culture and change.

Jodhaa Akbar is a sixteenth century love story about a political marriage of convenience between a Mughal emperor, Akbar, and a Rajput princess, Jodhaa. Political success knew no bounds for Emperor Akbar. After having secured the Hindu Kush, his empire extends from Afghanistan to the Bay of Bengal, and from the Himalayas to the Narmada River. Through a shrewd blend of diplomacy, intimidation and brute force, Akbar won the allegiance of the Rajputs. This allegiance was not universal. Maharana Pratap and many other Rajputs always considered Akbar as a foreign invader. But little did Akbar know that when he married Jodhaa, a fiery Rajput princess, in order to further strengthen his relations with the Rajputs, he would in turn be embarking upon a new journey – the journey of true love.

[Source: <http://www.imdb.com/title/tt0449994/synopsis>]

Il Minestrone is a black and white, short film set in the local supermarket, where a security guard catches a woman stealing on CCTV. The woman is confronted and taken back to the questioning room. The stolen items lead to an interesting relationship between thief and guard and a recipe for the unexpected unfolds.



5. How to develop creative language exercises

The first breakout session involved teachers watching a five-minute scene/ clip from the film that used their target language. Working in pairs and small groups, participants outlined tasks and activities for different levels (from foundation to advance) and created language exercises in response to the film clips. The Activity Form provided by Dr. Carmen Herrero (see Appendix A) was used as a guideline.

The activities were designed to work with the following tasks:

Tasks	Activities
Listing	Vocabulary Characters
Ordering and sorting	Words, sentences or parts of the dialogue Gap filling (completing sentences by choosing a word that best fits each gap; a list of words is offered for each exercise).
Comparing	Characters, customs, environments, culture or lifestyle to express preferences Scenes from written texts/novels and contrasting them to the film/screen adaptation Re-writing the subtitles and comparing them with the actual subtitles used in the film
Problem-solving	Prediction (speculate on what happened before and after the selected clip) Investigation (play detective to determine place, time, genre, mood based on cultural clues found within the film/ clip)
Sharing personal experiences	Discuss favourite scenes and the ending Talk about favourite or least favourite characters Discuss alternative endings Highlight key themes/ issues
Being creative and using the imagination	Role-play Re-enactment of a scene and improvisation Film review (written, oral, blog, video diary, podcast) Film presentation (individual or group) To design a new poster for the film To write an alternative ending To develop a story about a favourite secondary character To create a short film based on a specific element of the film To retell a scene from different points of view To find maps, photos or videos of the places/ areas/ locations used in the film and to create a presentation about an imaginary journey

5.1 Ideas for Mandarin Teachers



Mandarin

Film: *The Road Home*

Scene: 00:34:22 – 00:38:50 (hrs:mins:secs)

Description: A young male teacher visits the house of a country girl and her mother and he has dinner with them for the first time.

During the Mandarin breakout session the scene (above) was analyzed and the Mandarin language teachers developed the activity 'Welcoming A Guest Into Your Home', (below) which could be applied or adapted for your language class.

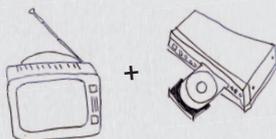
Welcoming A Guest Into Your Home

Level: Mandarin beginner

Time: 40mins

Aims: To introduce 'how to welcome guests into your home'
To introduce the relevant vocabulary e.g. house, home, family, food and drink
To introduce the appropriate linguistic structures
To practice listening and speaking skills

Technical requirements:



- TV and DVD player (with a good freeze-frame, a counter and slow-motion playback facility)
- A darkened room to help screen visibility
- Check copyright regulations
- The screening of a film as part of the curriculum is not an infringement of copyright law and a Public Video Screening Licence is not required. However, if a film is shown for entertainment purposes a PVSL will be necessary .

[http://www.cefm.co.uk/licensing/pvsl/pvsl_application.pdf]

Preparation:

- Watch the clip first to ensure content & language used is appropriate for the age of your students and the curriculum topics
- Check equipment is working
- Prepare notes, questions and vocabulary worksheets

Procedure:

- Introduction to the film and the specific film clip
- Screen the film without sound
- Introduction to the relevant vocabulary (new words, plus words used in the film)
- Screen film with sound for students to practice their listening skills
- Screen film again for students to identify words from the film
- Role-play - getting students to play characters from the scene

'A Cultural Comparison' activity (below) was also designed. This was aimed at teachers wanting to screen the entire feature film in the classroom, but given timetable constraints, this is sometimes not possible. One solution might be to screen the film during lunchtime or treating the film like a book and screening short chapters over a period of time. Most films follow a 'three-act structure', so there may be natural breaks where you can stop the film, splitting it into three or four parts*.

[*Source: <http://www.bfi.org.uk/education/teaching/witm/classroom.html>]

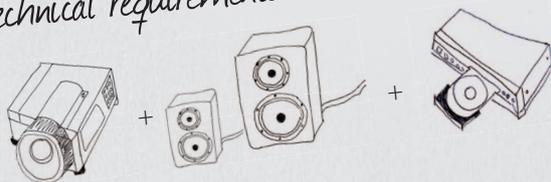
A Cultural Comparison

Level: Mandarin intermediate

Time: 120mins

Aims: To compare the differences between the past and present
To compare the differences between the city and the countryside
To compare the differences between the UK and China

Technical requirements:



- Projector, Speakers and DVD player
- Darkened room to help screen visibility
- Check copyright regulations

Preparation:

- Watch the film first to ensure content & language used is appropriate for the age of your students and the curriculum topics
- Check equipment is working
- Prepare notes, questions and vocabulary worksheets

Procedure:

- Introduce the film
- Screen the film
- General discussion
- Introduce the relevant vocabulary (new words, plus words used in the film)
- Role-play
 - a) Past and present
 - b) City and the countryside
 - c) UK and China
- Linguistic focus and sentence structures
- Comparison sentences e.g. comparison of verb phrases
- Past tense
- Comparative adjectives / Superlative adjectives

[See Appendix C for the original material created by the Mandarin Teachers]

5.2 Ideas for Arabic Teachers



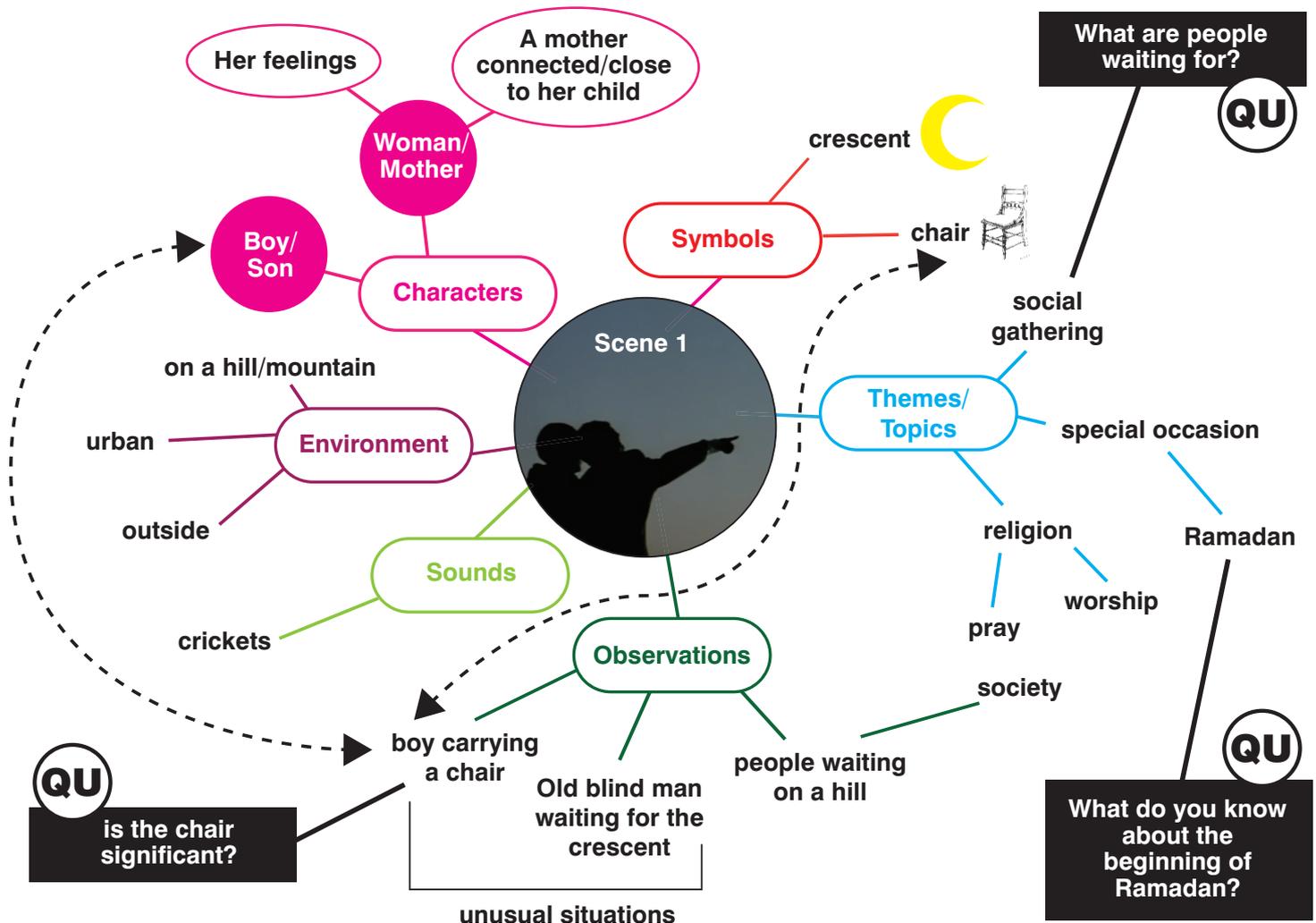
Arabic Breakout Session

Film: *A Thousand Months*

Scene 01:00:00:48 – 00:02:46 (hrs:mins:secs)

Description: The opening scene of the film depicting the beginning of Ramadan, where people are sighting the crescent.

During the Arabic breakout session the film clip (above) was analyzed and a mind map was produced by the Arabic teachers (below). This technique was used to assist with brainstorming, generating words/ images and creating a framework for their language activities. This was a great way to capture the teachers' visual thinking and ideas and resulted in a wide range of possible teaching activities to apply in the classroom.



Tasks	Possible Teaching Activities (in response to the film clip)
Listening and responding	<p>Using 'freeze frames' (by pausing the film) or film stills ask students to describe the scene.</p> <p>Using visual clues ask students to predict what will happen next.</p> <p>Using 'freeze frames' or film stills ask students to make a list of words and phrases based on what they can see or hear (e.g. people, pointing, crescent).</p> <p>Provide a list of phrases or words (that appear and don't appear in the clip) and ask students to play word bingo and to tick the phrases or words that they hear.</p>
Writing	<p>Ask students to write about what happened in the scene (e.g. the sighting of the crescent and the beginning of Ramadan).</p> <p>Ask students to write about a religious occasion (e.g. Ramadan)</p> <p>Ask students to write a postcard to a friend describing their day (as if they were there in that scene and standing on the hill).</p>
Speaking	<p>Classroom discussions based on the following questions:</p> <ul style="list-style-type: none"> – What are the people waiting for? – Why do you think the people are gathering on a high place? – What time of day does the crescent appear? – Why is it important for the people to physically look for the crescent, as opposed to watching it on TV? <p>Using the target language, ask students to describe and discuss:</p> <ul style="list-style-type: none"> – Initial observations (e.g. boy carrying a chair, blind man etc) – The socio-economic level based on what can be seen from: <ul style="list-style-type: none"> a) the surrounding environment b) the people's clothing – The time of day, the incident and the religion <p>Other questions:</p> <ul style="list-style-type: none"> – What do you know about Ramadan? – Who do you think are the main characters? – Can you predict the film's storyline, content or 'messages'? – Were there any background sounds or clues in the film that indicate whether the area is urban or rural?
Role Play	<p>Ask students to re-enact/ perform the scene in the way they feel is best (e.g. by adding new dialogue or characters etc).</p> <p>Ask students to re-enact the part that involved the two characters a) the old blind man and b) man using phrases from the film, as well as new vocabulary.</p> <p>Ask students to act out either:</p> <ul style="list-style-type: none"> a) the ceremony for the start of Ramadan and how the first day of Ramadan is spent b) the last day of Ramadan and preparing for Eid <p>[Teacher Preparation]</p> <p>Further information to help students develop their role-play ideas:</p> <p>The main dish eaten on the first day of Ramadan (different countries).</p> <p>Waking up for Sahoor (eating during the night before fasting begins).</p> <p>Praying, reading Quran, visiting relatives (religious observances during Ramadan).</p> <p>Giving to charity and feeding the poor.</p> <p>Giving the neighbours food when the fast breaks.</p> <p>Almasaherati (the person who wakes everyone up to eat the last meal before fasting begins).</p> <p>Al-tarweeh prayer (a special prayer during the month of Ramadan).</p> <p>Things that are prohibited during the month of Ramadan (e.g. lying, using bad language etc).</p>

[See Appendix D for the original material created by the Arabic Teachers]

6. How to analyse a scene

The second breakout session involved teachers watching another five-minute scene/ clip from the film that used their target language. After watching the clip several times, the participants (via a group discussion) completed the Film/Clip Analysis Form provided by Dr. Carmen Herrero (see Appendix B). This form was used to help teachers understand the aesthetics of film production, learning how to 'read' and 'decode' a film, encourage active viewing and how to think critically about film as a visual medium. It was also a useful process for creating other possible activities for the classroom.

6.1 Sample Film/Clip Analysis / Ideas for Urdu Teachers

	<p>Urdu Breakout Session</p> <p>Film: <i>Jodhaa Akbar</i> (part 2, disc 2) Scene: 00:05:48 – 00:10:25 (hrs:mins:secs) Description: Mughal emperor, Akbar visits the palace of King Bharmal of Amer to apologise and win back the love of Rajput princess, Jodhaa.</p>
---	--

The Urdu teachers analysed the film clip (above) and completed the Film/Clip Analysis Form (below):

Title, director, date	<i>Jodhaa Akbar, Ashutosh Gowarika, 2008</i>
Plot and themes	<i>Arrival of the emperor/ king (Akbar) looking for reconciliation after making a mistake and accusing the queen (Jodhaa) of treachery. Family relationships, traditions, responsibilities, culture and customs.</i>
Spoken language	<i>Very formal. It shows the interrelationship between Urdu and Hindi languages.</i>
Settings (inside/ outside)	<i>The journey from outside to inside the palace walls is very important. The palace is a key element for discussing its location, role for defense and architectural features.</i>
Use of camera: camera shots and camera movements	<i>Subjective camera shots are used (simulating what a character actually sees, where the audience, character and camera all see the same thing) and it is mainly from the emperor's perspectival point of view. Establishing / opening shots are used to set the scene. Close-up shots (and extreme close-up) of the main characters are important as they show details of the characters (e.g. facial expressions and dramatic emotions to indicate feelings)</i>
Editing	<i>It is almost invisible through straight cuts (fast transition from one shot to another).</i>
Props	<i>Props play an important role in presenting traditions (e.g. the character Rajkumar Sujammal Jodhaa's mother is holding a plate with a coconut, incense/candle on it when she meets/receives her guest Akbar).</i>
Lighting and colour	<i>It seems like natural lighting. Yellow and red are the main colours (e.g. yellow flowers/ gold)</i>
Sound and music	<i>Music reflects the 'mood' of the scene and emphasizes hybridity.</i>

Costume	<i>Costumes and jewellery are used to reflect the class position.</i>
Acting/ Performance	<i>Excellent performance of main characters. Discussion of Bollywood stars and the image of young actors.</i>
Facial expressions and body language	<i>Facial expressions are used to reflect personality and relationships. Body language and distance are used to mark respect and social class.</i>
Genre	<i>Romance (Sixteenth Century Love Story) / Period-Historical Drama</i>
Importance of the scene	<i>It marks an important turning point for the Emperor and his marriage, where he visits Amer for the first time to win back his wife Jodhaa and ask for forgiveness. It teaches a lesson in life - not to make judgments, without hearing both sides of the story.</i>
Effect on the spectator	<i>Discussion on the effect of the spectator is left open for each person to complete.</i>

Carmen Herrero, Manchester Metropolitan University, 2010

7. Using short films

Screening an entire feature film in the classroom is sometimes not possible given timetable constraints, because an average film running time is just under two hours.

Short films are particularly useful to exploit in a single lesson (Herrero, 2008), because they offer a complete narrative in a short space of time, which is ideal if you are teaching younger students (e.g. Key Stage 1), as it is necessary to capture and hold their attention quickly. Short films also allow for easy repetition of viewing, which is important in enabling students to critically engage with material on a meaningful level.

[<http://www.bfi.org.uk/education/teaching/startingstories2/intro.html>]

7.1 Ideas for Italian Teachers

	<p>Italian Breakout Session Film: <i>Il Minestrone</i> Director: Francesco Falaschi Duration: 00:07:26 (hrs:mins:secs) Description: A black and white comedy set in the local supermarket, where a security guard catches a woman stealing on CCTV.</p>
---	--

During the Italian breakout session the short film, *Il Minestrone* (above) was analyzed and the Italian language teachers discussed the advantages to using this film, as well as developing possible activities for the classroom.

The film is only 7 minutes long, allowing adequate time to put into practice a series of activities to develop integrated skills

The film can be used to raise awareness of cultural factors (e.g. students can develop an understanding that people exhibit culturally conditioned behaviours and that social variables, such as age, sex, social class and place of residence can influence the ways in which people behave).

ADVANTAGES



The film can be watched several times with a different focus or activity

The film offers freedom for students to create and invent new dialogue (either written or spoken) for all languages, not just Italian

The film can be used for different language levels, because the story is accessible and easy to understand. Therefore making it easier for students (of various ages) to see structure and form, which helps to develop their abilities in creating structured stories or narratives.

The film lacks dialogue (using only two sentences) and clearly demonstrates that the linguistic component is only one of the modes for creating meaning; the visual and gestural modes are a fundamental part of the non-verbal language.

**POSSIBLE ACTIVITIES
USING THE TARGET
LANGUAGE**



Writing an alternative ending

Writing a sequel or pre-sequel

Creating a storyboard

Writing a script to use with the storyboard

Writing a recipe

Writing a shopping list

Discussing the social and/or cultural implications of the short film, such as citizenship, (effects of shoplifting and consequences); culturally conditioned behaviours and social variables (how age, sex, social class and place of residence can influence the ways in which people behave); traditional foods; eating patterns etc

[See Appendix E for the original material created by the Italian Teachers]

8. Appendices

Appendix A	Activity Form
Appendix B	Film/ Clip Analysis Form
Appendix C	Original material produced by the Mandarin teachers
Appendix D	Original material produced by the Arabic teachers
Appendix E	Original material produced by the Italian teachers

APPENDIX A

INSET: Using Film To Teach Languages

Activity Form

Use this handout to develop language exercises/ activities in response to a film/clip.

Level
Time
Aims

Level
Technical Requirements
Procedures

Projector: Community Languages is a project partnership between:



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APPENDIX B

INSET: Using Film To Teach Languages

Film/Clip/Analysis Form

Use this handout to 'decode' a film and understand the aesthetics of film production.

Title, director, date	
Plot and themes	
Spoken language	
Settings (inside / outside)	
Use of camera: camera shots and camera movements	
Editing	
Props	
Lighting and colour	
Sound and music	
Costume	
Acting / Performance	
Facial expressions and body language	
Genre	
Importance of the scene	
Effect on the spectator	

Carmen Herrero, Manchester Metropolitan University, 2010

Projector: Community Languages is a project partnership between:



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APPENDIX C

INSET: Using Film To Teach Languages

Original material produced by the Mandarin teachers

AIMS:

- 一. 文化对比
Cultural Comparison
- 1.
- 二. 大屏幕. DVD player. 打音器.
Screen Speaker
- 三. 对比. Comparison
- 1. 过去和现在的对比 The comparison between the past and the present
- 2. 城市和农村的对比. the city and the countryside
- 3. 中国和英国对比. the UK and the China
- 四.
- 1. 介绍背景(简介) Introduction to the film
- 2. 放电影 Screen the film.
- 3. 组织讨论 一搭. 写. 话. Discussion
- 4. 角色扮演 一搭. 演. 话. Role-play
 - a. 过去农村(中国) The present (Countryside)
 - b. 城市(中国) in the city
 - c. 英国 in the UK
- 五. 句型学习. Linguistic focus (sentence structure)
- 1. 比较句 The comparison sentence
- 2. 过去式. The past tense
- 3. 比较级. 最高级 Comparative / Superlative

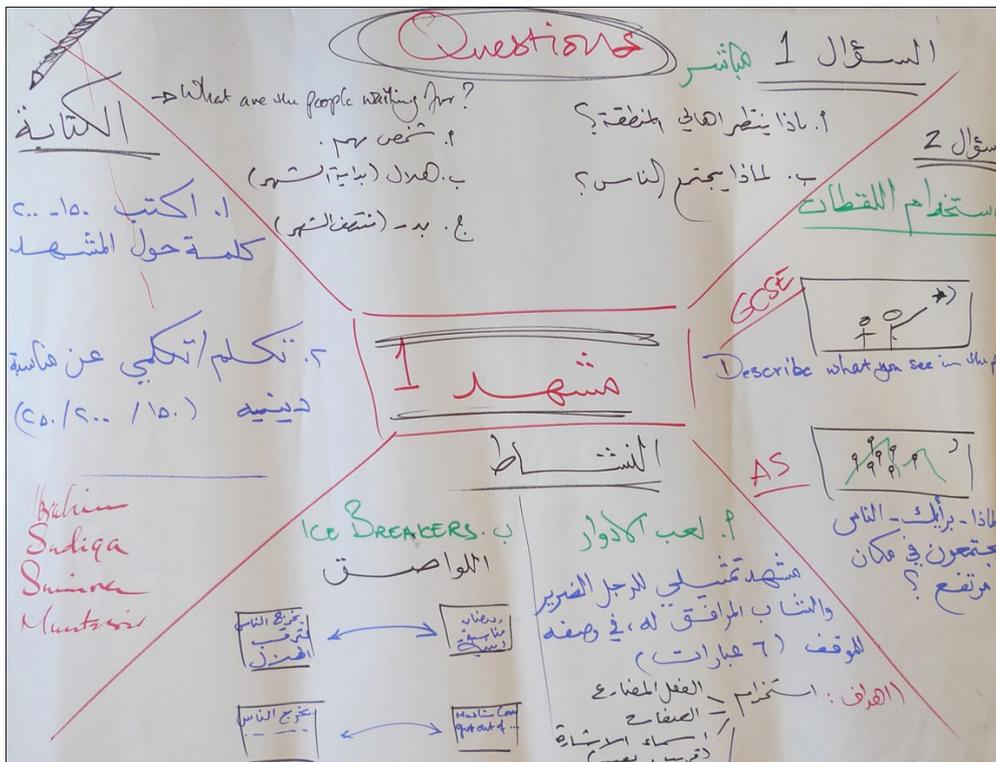
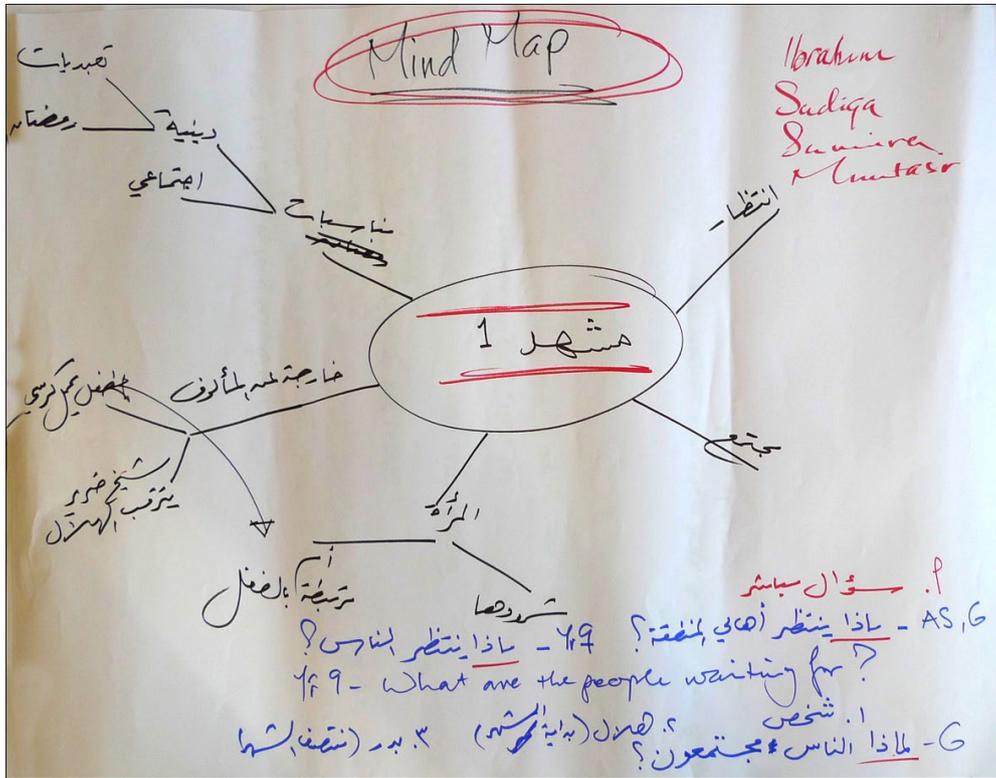
Level: Beginner
Time: 40 mins
Aims:
- To introduce "how to welcome guests"
- To introduce relevant vocabulary
- Practice listening & speaking in

Procedure
* pre-activity: play the video without sound
* Introduce relevant vocabulary
* practice listening: play the video with sound for students to identify words
* post-activity: role play

APPENDIX D

INSET: Using Film To Teach Languages

Original material produced by the Arabic teachers



APPENDIX D

Continued

المشهد الأول

- ١) ← أين يقعون؟
- ٥) ← سبب التجمع؟
- ٢) ← وصف، مستوى الاجتماع؟
← من خلال المكان
← من خلال اللباس.
- ٣) ← الوقت من اليوم؟
- ٧) ← رحدث ← ما الشيء الذي مشا هدية؟
- ٦) ← رلديا نه؟
- ٤) ← الاحوات المحيطه ← تدل على اي منطمة (حضرية، قروية)؟
- ٨) ← سبب رجوع رلنا من بطن بيه (احتفاليه)؟
من ممكن ان يكون الصنيف الذي من حواله لرويته؟
- ٩) ← الرهلال من اي وقت من النهار؟
- ١٠) ← لماذا نضربا ونضربا مشهور رمضان بأفصهم وليس من التلفان ←؟
- ١١) ← وصف رلبوت، لتضاريس، الأشخاص باستخدام اللغة العربية، لفصيح.
- ١٢) ← Roleplay ← إعادة صياغة الفيلم باللغة العربية.

APPENDIX E

INSET: Using Film To Teach Languages

Original material produced by the Italian teachers

Short film (7m)

- brevity allows completeness of understanding
- quasi silent
 - build up dialogue
 - dubbing / subtitling
 - cultural reflections on non-verbal lang.
- set in a supermarket
 - vocab building
 - cultural awareness

Extension activities

- write a recipe
- write an alternative ending

Develop integrated skills

= follow up

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